

A sign of affluence

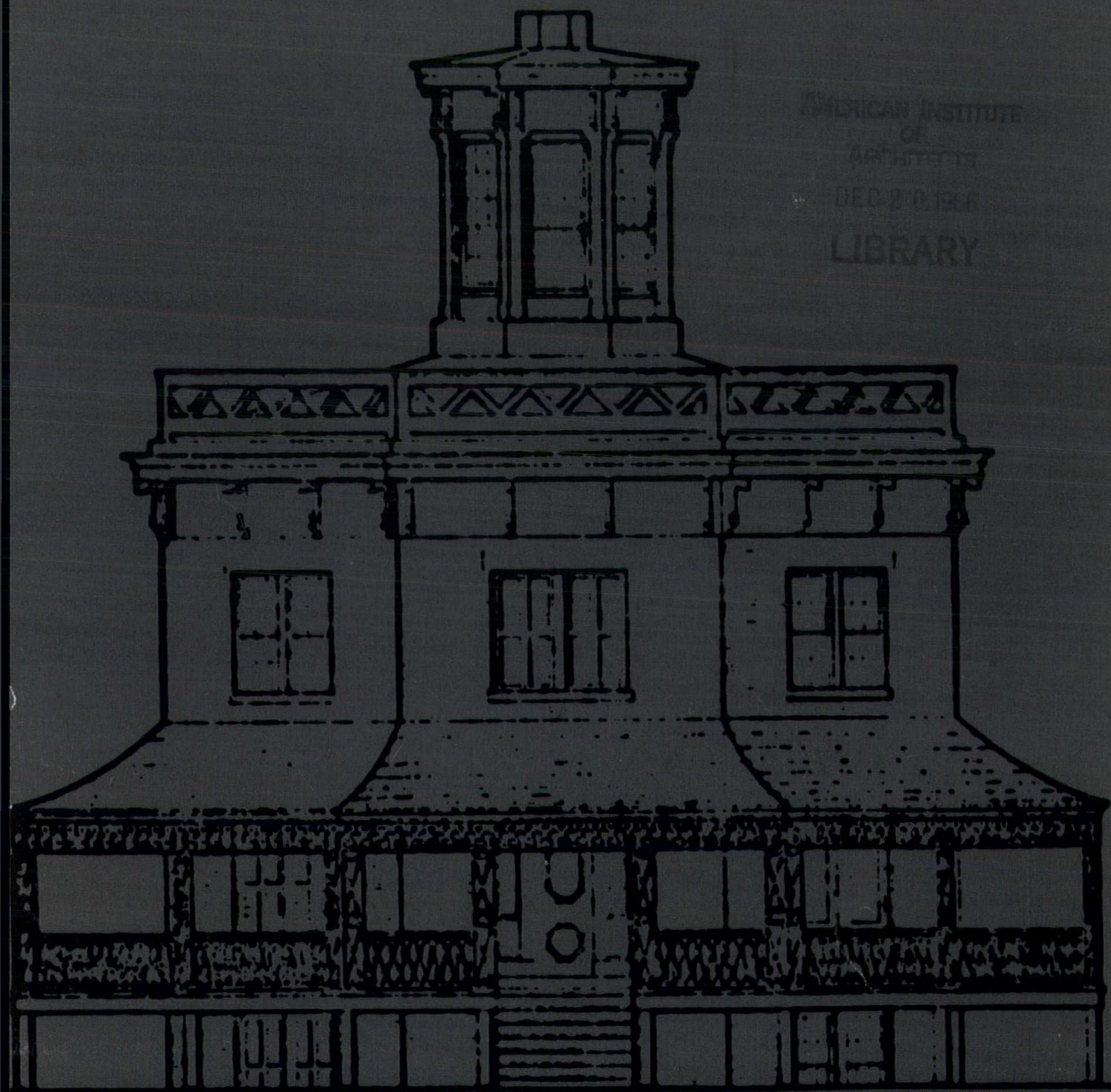
Focus on design

Arquitecto open sesame

# wisconsin architect

december / 1966

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## notes of the month

WISCONSIN ARCHITECT has moved to new quarters at 785 North Jefferson Street, Milwaukee, Wisconsin, 53202. Our new telephone number is 272-4668.

President Durrant announced at the general membership meeting at Lake Delton in October that the Wisconsin Chapter, AIA has become a member of the newly founded Wisconsin Association of Professions, Inc., an organization formed with charter members representing the State Bar Association; State Medical Society; Wisconsin Education Association; Wisconsin Pharmaceutical Association; Wisconsin Society of Professional Engineers; and Wisconsin State Dental Society. The organization was created for the purpose of promoting better understanding between and among the professions.

Other professions may be admitted upon application to and election by the board of directors, according to the Association's first president, attorney Frank J. Ross, Jr., (461 Togstad Glen), Madison. Other charter officers are Frank Shuler, D.D.S., of Cilnton, vice president; engineer V. L. Fiedler, (4814 Fond du Lac Trail), Madison, secretary; architect Lawrence E. Bray of Sheboygan, treasurer.

"Interprofessional groups such as this have been extremely successful in many states," Ross said. "They bring about closer contact between leaders of the professions, and promote interchange of opinion and information among their members.

"We believe this sort of cooperation can foster even higher standards of professional ethics and conduct," Ross said.

He said one activity of the Association will be to develop programs designed to offer professional and pre-professional

• Continued on Page 18



# RUSCO STEEL WINDOWS

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Ozaukee County Home for Aged  
Architect: Stubenrauch & Associates  
— Completed 1966

Mitchell Building,  
207 E. Michigan, Milwaukee, Wisconsin  
Architect: E. Townsend Mix — Completed 1876



# president's report

## Final Report

*Joseph G. Durrant, President*

As another year of intense Chapter activity draws to a close, it would seem appropriate to pause for reflection on past events and current problems as we attempt to evaluate the status of our profession.

Our involvement in such areas as legislation, architectural education, governmental relations, and professional practice has been of considerable consequence and is certain to increase steadily as time goes on. Evidence of the complexity and extent of our activities lies in the Executive Committee's having to call a membership meeting at Uphoff's Resort at Wisconsin Dells in October. An additional annual meeting of this type may become necessary in order to adequately inform the members as to current problems.

Improved participation through Sectional representation on many Chapter committees has proven beneficial, as has the newly adopted system of Director-Advisor reports to the Executive Committee each month. In fact, the dedication of the Chairmen and members of our active committees, too numerous to mention, has indeed been gratifying. These are men who ask not "What can W.A.I.A. do for me?" but "What can I do for W.A.I.A.?"

An "Ad Hoc" Committee, a true heavyweight, has been formed under the Chairmanship of Mark Pfaller, Past President. The duties of this committee are "to correlate and coordinate all aspects of the program of Architectural Education in Wisconsin" and will remain in service until accreditation is accomplished. The initial task of this group is to develop and refine "a statement of need" for submission to the Coordinating Committee of Higher Education.

As a refinement of our stated goals of the past year, some second thoughts come to mind. Architects should have a "Space" program.

An architecture with respect for adjacent space and space with a respect for the adjacent architecture.

Space wherein the historically significant is appropriate and where the obsolescent is unwanted and unwarranted.

Space wherein the beauties of nature are unspoiled.

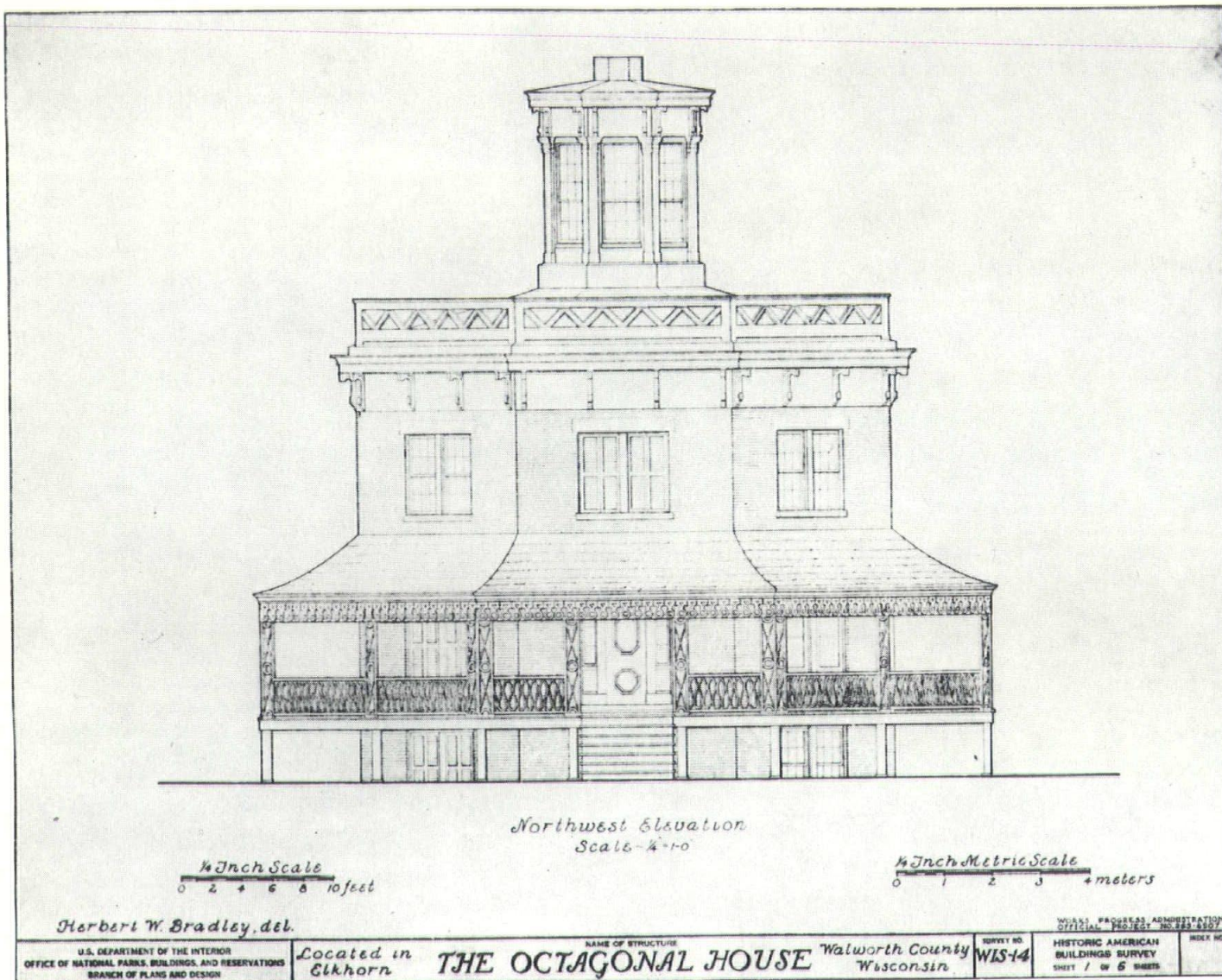
Space preserved by men full of understanding and respect.

AND a final sobering thought — The quality of our professional service to the client *must* be improved if our profession is to retain its stature. As one opinion: — we have passed the point where the individual practitioner can be left to his own judgment of quality but may have to accept a judgment by his peers as to conformance with acceptable minimum standards.



# Wisconsin Architecture

First volume in a projected series of state guides to the archives of the Historic American Buildings Survey, reviewed by Mary Ellen Pagel.



Octagonal house, 1856, Elkhorn. Print of HABS drawing, 1936, by Herbert W. Bradley.

The National Park Service, U.S. Department of the Interior, has recently published *Wisconsin Architecture*. This informative, attractively designed, and inexpensive volume is the first in a projected series of state guides to the archives of the Historic American Buildings Survey.

The HABS began in 1933 with a project undertaken by the National Park Service, in collaboration with the Institute of Architects and the Library of Congress, to assemble and preserve measured drawings, photographs, and written records of the nation's architectural heritage. From those days to the present, criteria for inclusion in the survey have been architectural interest and merit and historical associations, with priority

given to buildings threatened with demolition or alteration. During its early phase (1933-41), the survey emphasized pre-Civil War structures; but since its reactivation in 1957, its scope has been enlarged to include later 19th century buildings and, in a few instances, structures built in the present century as well. Today the survey's archive, preserved in the Library of Congress, consists of thousands of drawings, photographs, and pages of historical and architectural data recording some 10,000 American buildings and is one of the largest national collections of historic architecture ever assembled.

In 1941 an illustrated catalog of the vast collection was published and in 1959 a supplement issued. The





Octagonal house, 1856, Elkhorn, HABS photograph, 1936.

new series of state guides will both recapitulate material in these references (now out-of-print) and supplement them by indexing material gathered since 1959.

*Wisconsin Architecture* opens with a preface giving, in brief, the history of HABS, particularly as it relates to Wisconsin, written by Worth Bailey, architectural historian with the Division of Architecture, National Park Service. There follows a portfolio of HABS photographs; a succinct and excellent narrative on Wisconsin buildings—the work of Richard W. E. Perrin, F.A.I.A. and Historic Buildings Preservation Officer for Wisconsin, who has been associated with the survey since its formative years; and a bibliography. The catalog proper is introduced by four small maps to which cataloged buildings are keyed and continues with the list of eighty-nine Wisconsin structures arranged alphabetically by location. They range geographically from Racine to Douglas County, chronologically from the Tank Cottage of 1776 at Green Bay to S.C. Johnson Company of 1936-50 in Racine, and in type from the half-timbered Kuenzi barn near Watertown to the elaborate mansard-roofed Mitchell Building in Milwaukee to the serene, Grecian Kuehneman house in Racine. For each entry in the catalog are given the

building's name, address, date, architect (if known), comments on building materials, style, and alterations, the HABS designation, and information about the number of measured drawings, number and types of photographs, and data sheets in the HABS files. Measured drawings are reproduced in reduced form.

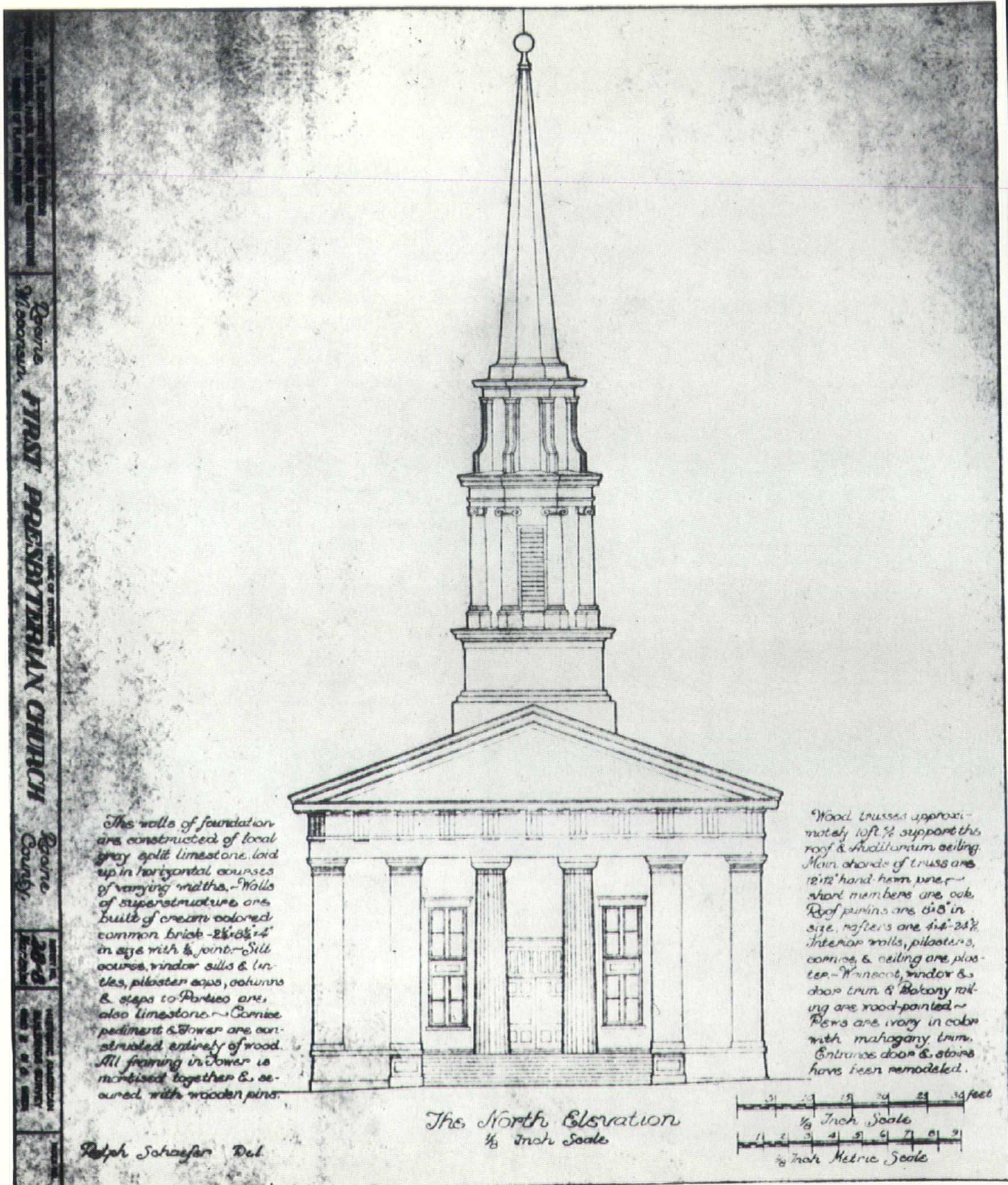
*Wisconsin Architecture* can be purchased from the Superintendent of Documents, Washington, D.C. 20402 for \$2.25. Archival materials per se are also available for purchase. With minimal difficulty and at small cost the author acquired from the Division of Prints and Photographs, Library of Congress the illustrative material accompanying this article. This sampling will indicate the scope of the Wisconsin archive, the range of measured drawings, and the high quality of the photographs.

Assembled during surveys of the 1930's, 1957, and 1960 and supplemented by Richard W. E. Perrin's donation of drawings, photographs, and data sheets, the Wisconsin collection is an impressive one and is an invaluable research tool for students of the state's architectural past. Still, it is far from complete. One hopes that the important work of the HABS can soon be resumed in Wisconsin.

St. Stanislaus Church, 1872 and later, Milwaukee. HABS photograph, 1960.

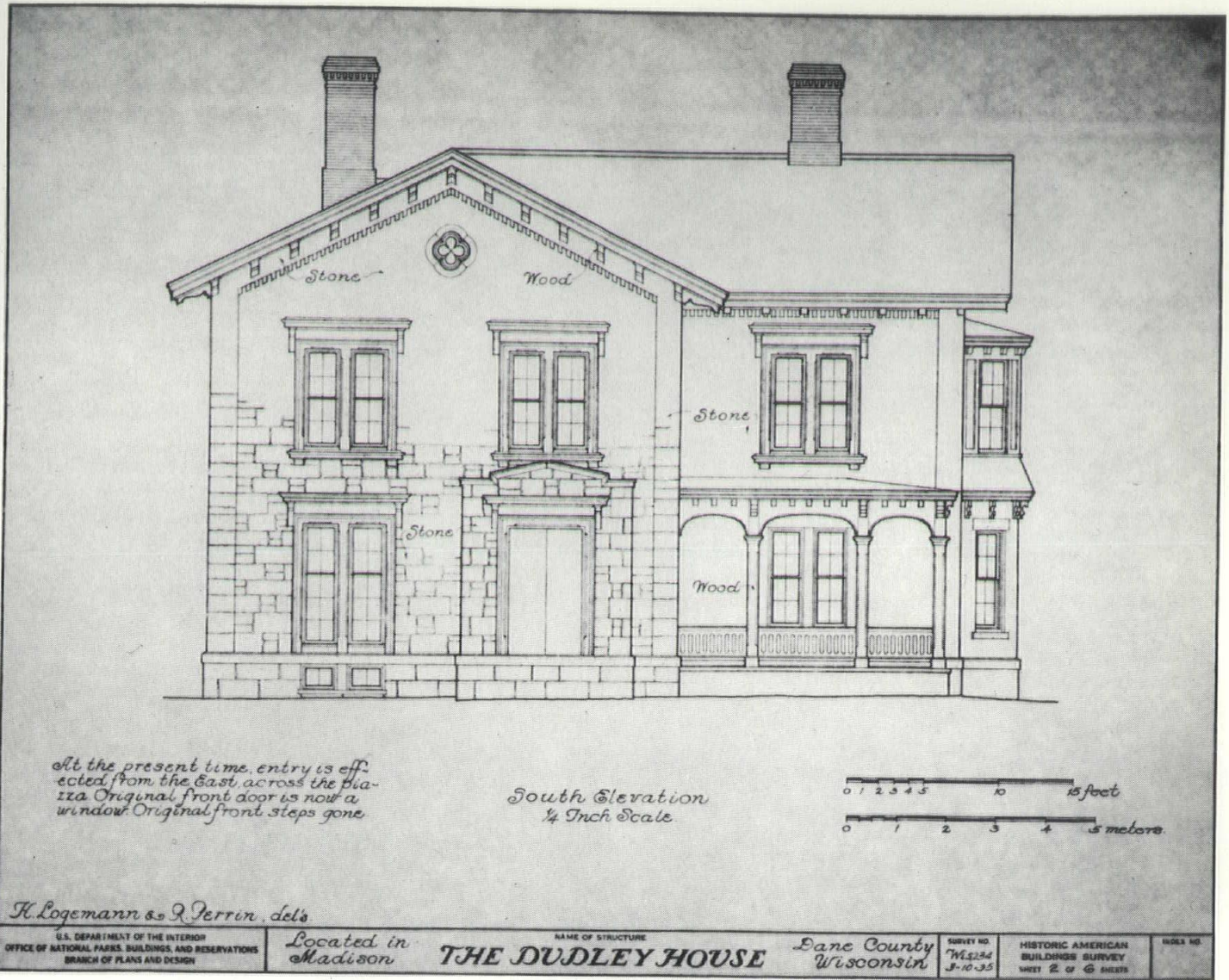






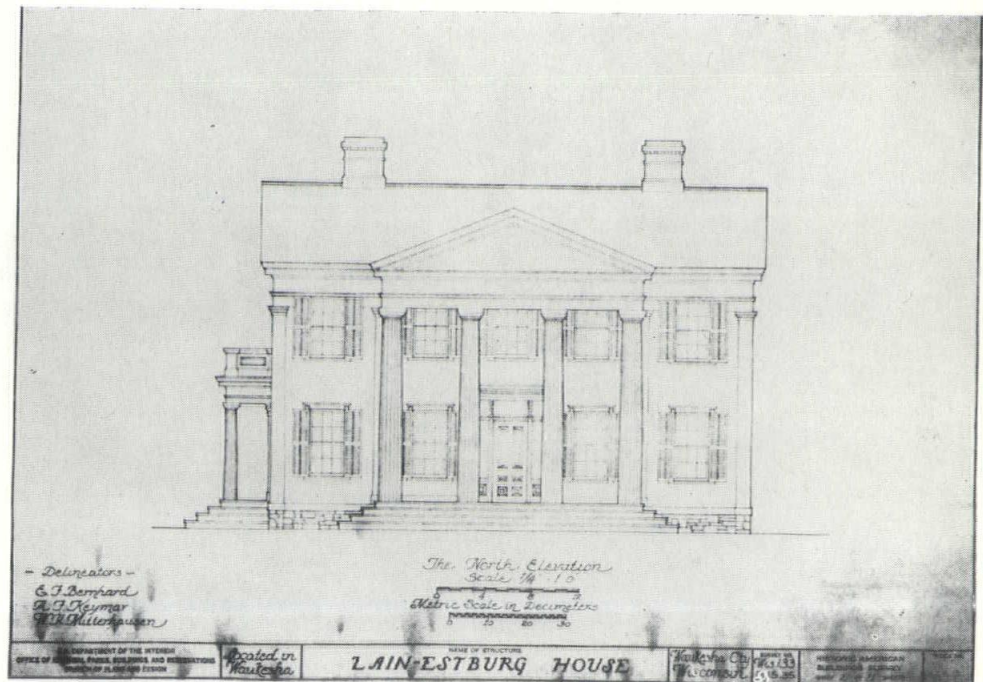
First Presbyterian Church, 1851-52, Racine. Print of HABS drawing, 1934, by Ralph Schaefer.





Dudley house, 1852 and later, Madison. Print of HABS drawing, 1935, by H. Logemann and R. W. E. Perrin.

Lain-Estburg house (now American Legion), 1846, Waukesha. HABS drawings, 1935, by E. F. Bernhard, A. F. Keymar, and W. H. Mitterhausen.





Not so long ago, one good morning saw the 700 block of North Jefferson invaded by trucks, equipment and workmen who gingerly set about to rip up the sidewalk to get to the gas main. Parking stopped for a week, traffic became snarled, and the frantic activity of the workmen kept everybody guessing as to the purpose of it all.

Soon it became evident — this was the beginning of the Milwaukee “gas light craze.” The Street Gas Light program, originally conceived many years ago as a means to beautify Milwaukee was under way.

When the Jefferson Street Gas Lights were finally installed, there they stood spaced between Ginkgo trees and parking meters, looking rather self-conscious in their curiously mixed design. One young architect, working in offices on Jefferson Street, remarked in disbelief: “A true sign of our affluence.”

Somehow this remark lingered with me and a nagging question kept bothering me. Why, in this day and age do we want gas lights? And what makes us put up with all sorts of imaginable inconveniences to get them? My curiosity aroused by some of the lamps that carried patent numbers, dated October 31, 1889, I called the Wisconsin Gas Company to find out where these lamps came from and what it took to install them.

I was informed that the Gas Company merely installs these fixtures. The lamps themselves were the original

street gas lights that graced eastern cities a long time ago. Somebody found them in Philadelphia, bought them, reconditioned them and then sold them for \$117.50 a piece. I was further told that since the Milwaukee Gas Code was written off it was necessary to obtain a “special privilege permit” from the Common Council to install a street gas lamp. The application itself costs \$70.00. The Gas Company charges yearly \$10.00 for the installation and monthly \$1.00 for gas consumption. The Common Council insists that each individual applicant carry a \$1,000 public liability bond.

In the meantime gas lamps were appearing all over downtown, some free standing, some affixed to front walls of buildings, some shielding unsightly parking lots.

I called the City Engineers Office and learned that a full time employee had been put in charge to supervise some orderly installation program. His is the task to iron out spacing problems. He told me good humoredly: “We have run into parking meters, planters, trees and electric utility poles in an effort to space these lamps compatibly on both sides of a street.” The installation of some of these lamps is extremely cumbersome. If there is no gas main, they have to be connected directly to the gas lines in the building, otherwise the sidewalk has to be torn up to get to the gas main.

# A SIGN OF AFFLUENCE



*Photos by James Pearson, Milwaukee.*





*Some of the gas lights are vandalized with gusto as soon as they appear.*



*On Third Street we found them rather pleasing in that particularly quaint block.*

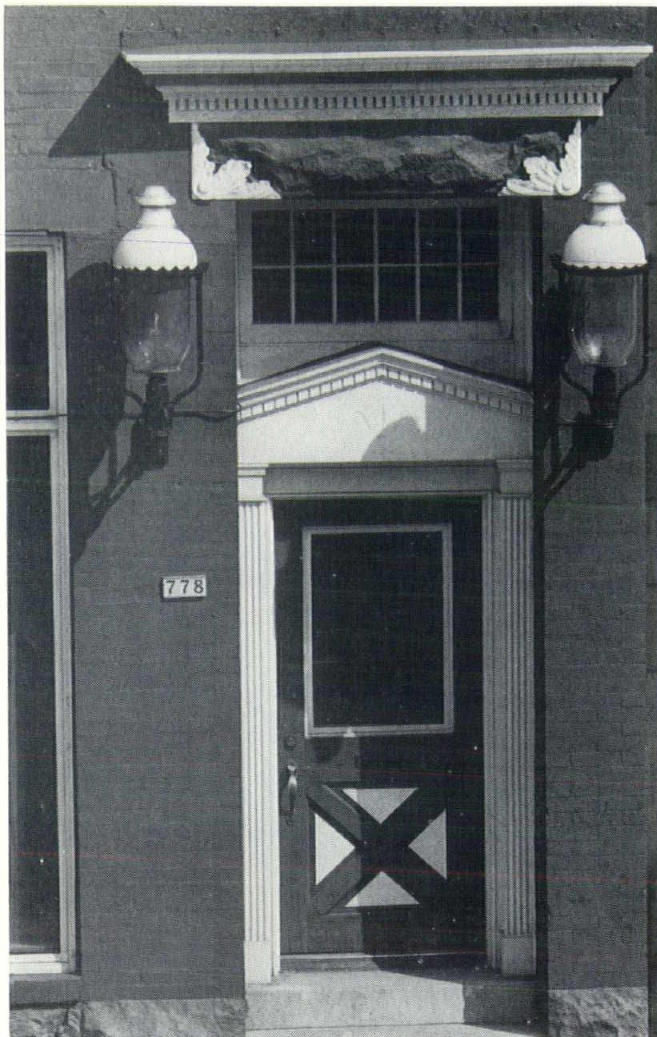
Considering the cost involved, the red tape to be unsnarled, the various difficulties of installation I concluded that the gas lamp is a true sign of our affluence.

But why is the gas lamp so popular? It stands there, curiously out of step with our time, doing nothing but satisfying the need and quest of people searching for security in relating pleasing associations with the past. But could that be the only reason? It is not true that in the eyes of the public the gas lamp is a desirable status symbol? Is it not indeed what one of my more clever friends calls "a silent salesman?" If that is so then the gas lamp is indicative of the general public turning away from the contemporary relieving them of a choice or choosing with discrimination.

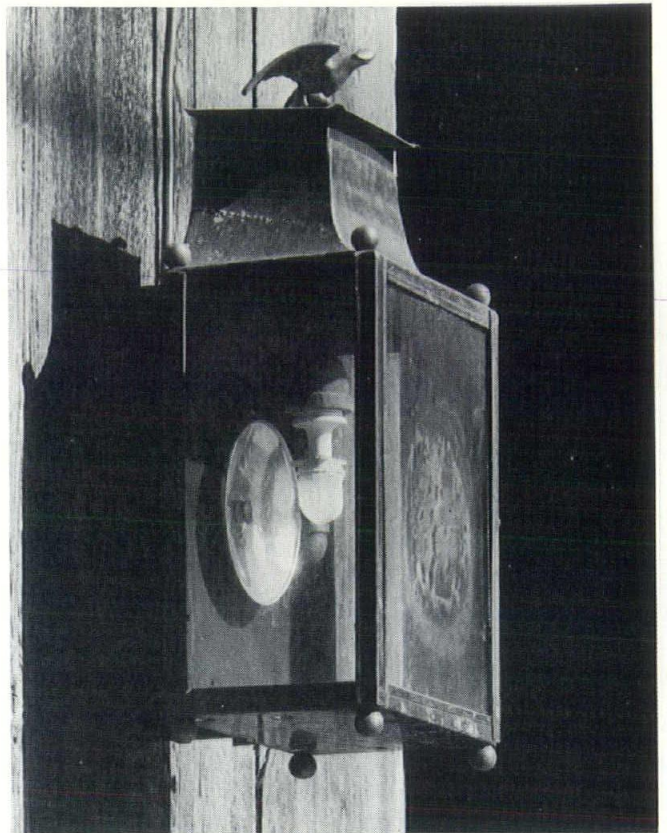


*A stately cluster of gas lights reminiscent of the original lamps in Paris.*





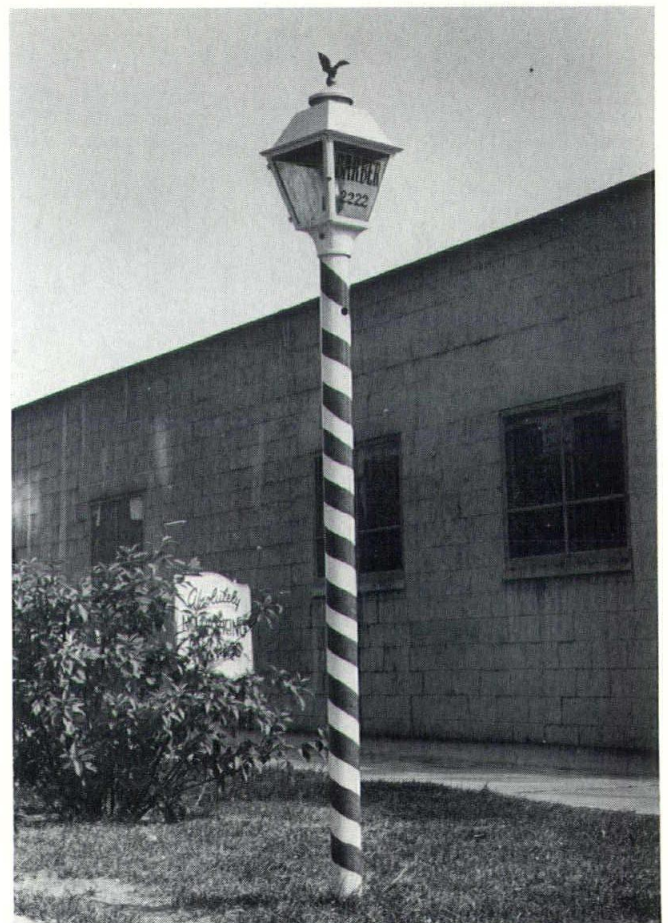
*The scale of these two fixtures is completely incompatible with the architecture.*



*And they need to be kept clean.*



*The modern-day lamp lighter one might say. Actually this young man keeps the gas lamps clean, upon request only.*

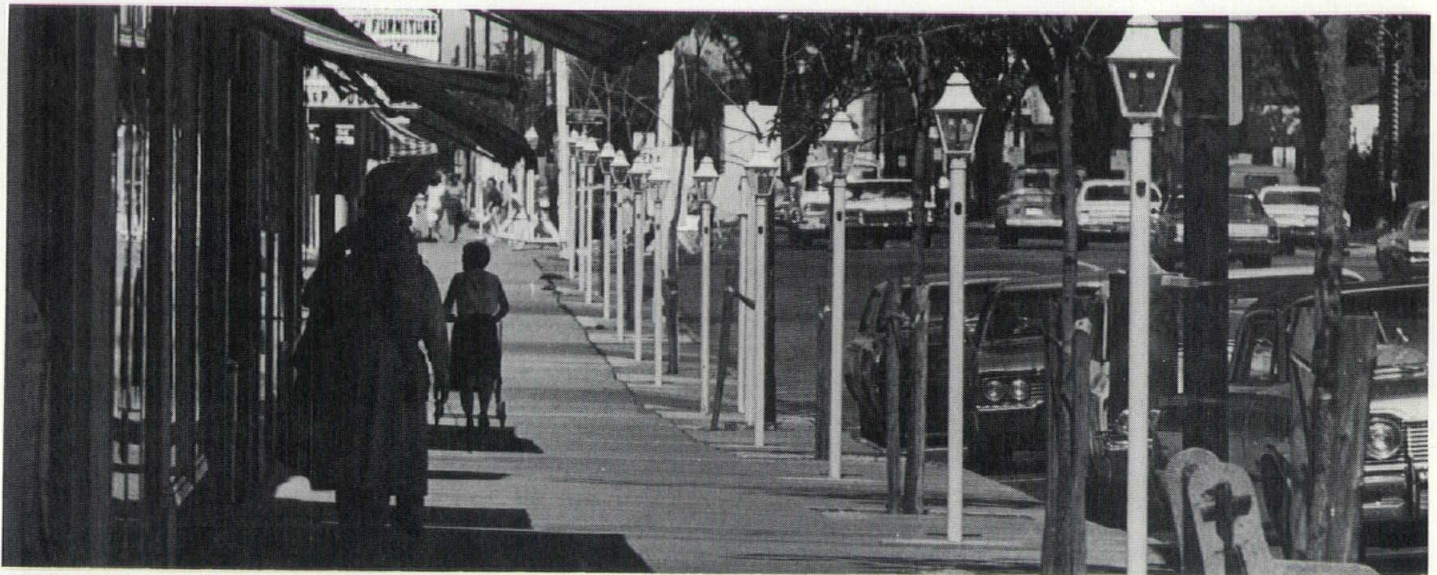


*Some clever soul discovered that there is no limit as to what one can do with gas lights.*





*Here someone really liked the gas lamps. Can you find the five visible fixtures in the photo?*



*Oakland Street in Shorewood really made us pause. Would you believe it?*



*Here the gas lamp is guarding the "scourge of the city," the automobile.*



# focus on design

*I have read with appreciation your editorial in the WISCONSIN ARCHITECT of October, 1966. It states a point of view with which I am in whole-hearted accord.*

*As proof of this, I enclose a copy of a recent address — "Focus on Design" — which I delivered at the annual convention of the Louisiana Architects Association.*

*My congratulations on the format and editorial content of your magazine.*

*Morris Ketchum, Jr., FAIA*

It is indeed a pleasure to be with you again at this Convention and to join your discussion on design.

After attending this morning's session, I am not sure whether your theme is "Focus on Design" or "A Day in the Dissecting Room." In any event, today's seminar reaffirms the fact that the road to real achievement in architecture is *not* a superhighway.

It is more like an uphill country road, full of pot holes, bumpy and uneven, with plenty of roadblocks and detours. There is no road map, the trip may take a lifetime — and you may never get there.

In spite of all that, the air is clear, the scenery is wonderful, and all of us enjoy the journey. In fact, it is the only route we want to take, the only one that leads us to our goal — design, the heart and soul of architecture.

In this time of transition, of changing objectives, of architectural confusion and bewilderment, the architects of Louisiana — and of the United States — do well to refocus their attention on design. It is too often neglected or forgotten under the tremendous pressure of maintaining an efficient architectural production line.

Once lost, it is gone forever.

The production line may then grind on and on, but the product is only building — not architecture.

Let me remind you that the pressures now upon us have been a long time in the making.

A hundred years ago, the architect was still a craftsman chiefly concerned with the design of individual buildings and their immediate surroundings. His tools

were hand-made materials such as bricks and mortar, wood and stone, hand-assembled on the job.

During the century just past, the limited building vocabulary of the pre-industrial age has expanded and is still expanding into steel and concrete, plywood and plastics, and a thousand other new materials, prefabricated and machine assembled. Elevators and escalators, lighting and air conditioning, and a dozen other mechanical marvels have become standard components of buildings.

To master the new science of architecture, its practice has become teamwork within each architectural firm, with the allied professions, and with the total construction industry.

Teamwork has called for a high degree of organizational efficiency. Firms have expanded, either by the addition of their own engineering, landscape, and interior planning sections, or by employing a growing number of outside consultants in these other fields. Some have used computers to produce everything but design. Even there, mechanization threatens to take command.

The architect's client, an essential member of the team, is seldom someone with whom the architect deals face to face. Most of the time, he confers with a multi-headed client, the building committee of some corporation, foundation, or public agency. Direct communication with the client has thus become difficult — and, at times, impossible.

All these factors — the complex vocabulary of building materials and systems, the need for coordinating a big team of technical experts, the complexity of client communication — have vastly increased the workload of architectural practice.

Architecture is becoming big business. The master builder is becoming the master broker; the renaissance man, the organization man.

Production is the new focus of architectural practice — programmed, competent, mechanized, on the budget, on time, on target!

The question remains: Production of what?

Overwhelmed by a multitude of choices in construction materials and systems, by a multitude of words



from architectural spellbinders, by a multitude of financial and legal risks, by a constant struggle for survival, the average practitioner plays it safe. He follows the day-to-day style trends of his profession and the frozen building practices of a construction industry fifty years behind the times in order to produce a standardized product.

Since standardized products are best produced in quantity by large organizations, some big firms have become expert vendors of stock architecture. Others, as large or larger, have grown year by year through quality rather than quantity production.

Large or small, a firm's longevity depends on its vitality. The measure of vitality is the ability and the desire to eternally search for a better product, a better solution, a better architecture through better design.

The American Institute of Architects' chief thrusts are in education and training, in inter-professional and interindustry relationships, and in public relations. All are vital to professional survival. At the same time, the Institute is aware of the fact that survival is not enough. So it maintains, year by year, accolades for achievement in design. Its chapter, state, regional, national, and international awards all recognize the need for something more than survival — for constant architectural progress.

In striving for organizational proficiency and technological competence in many fields of practice, we architects are transforming ourselves into Jacks-of-all-trades. The danger is that we may lose our mastery of one — the art of architecture. Efficiency can never take the place of inspiration.

The last thing this profession needs is to become a colony of organization men, adept at facts, figures, and double talk; inept at creative achievement. The heart and soul of architecture has been, is now, and always will be the art of design.

To achieve it, we must be able to utilize every technical resource, every practical step in production, and a sure knowledge of the social, economic and political factors which architecture serves — then we have a fair chance to stand off from all that and look at the heart of the problem.

There it is — the inescapable need to explore, to question, to find an answer in fresh and convincing terms to the age old human demand for beauty — beauty which enriches the eye, the heart, and the mind of the beholder.

At this level, so seldom reached, architecture sums up civilization. It speaks in clear, final, and enduring terms of its age and of the men who created it.

We must never lose sight of this ultimate objective!

Patiently, persistently, we must strive to produce order from disorder, simplicity from complexity, serenity and delight from chaos and ugliness. Whether or not we succeed, this is the only justification for our professional existence.

With success — we can create a new architecture.

It will *not* be an architecture set within the close boundaries of stylistic formalism nor an architecture which has lost the vital urge to explore new ways and means of expressing the social, technological, and economic demands of our age.

It will be more than an architecture of individual buildings, more than a perpetual search for novelty in form and materials, more than a haphazard assemblage of either structural brutalism, space age vulgarity, or instant history.

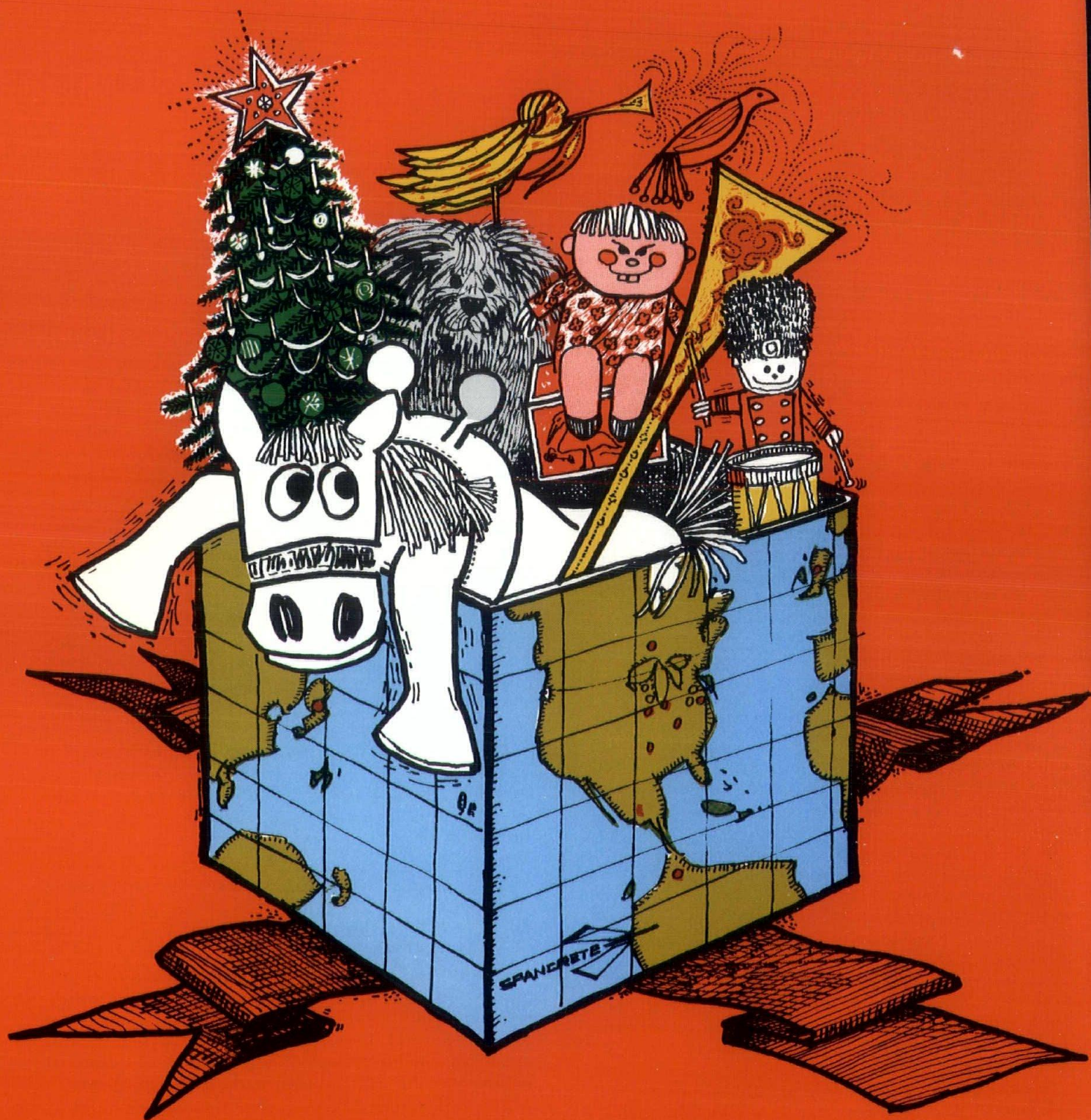
In city or country, it will be an architecture of quiet serenity, of properly organized space within and around its buildings, of form appropriate to our own age, and of a visual delight capable of enriching the minds and hearts of those who live within its boundaries.

It will be an architecture of controlled and balanced auto traffic and public transportation, of urban neighborhoods where close knit building groups and green open spaces add diversity and spice to living, of well organized satellite cities within easy reach of unspoiled nature, and of a restored and revitalized countryside.

This is the architecture which will be our profession's grand design. If we apply patience, fortitude, courage and unselfish devotion to its realization, we will broaden the total horizon of architecture.

Let that be our goal, now and in the years to come.







From the folks at Spancrete plants around the world

# Merry Christmas Happy New Year

During the Christmas season one of America's most famous Christmas trees will glow in Milwaukee's Civic Center. Near the Tokyo Spancrete plant the bustling Ginza artery will be brilliant with lights and merry greetings. "Joyeux Noel" will ring out in parts of Canada while a few miles from another Spancrete plant singers will tunefully place turtle doves in pear trees. In tropical Guatemala, where a new Spancrete plant will soon be rising, Posada processions will reenact Joseph's and Mary's search for shelter and happy children will shatter gift-laden pinatas. From snowy hill-

tops surrounding German plants will echo the sound of trumpets playing traditional carols, while Yule-fires twinkle on the dark hillsides. In London, the marching sound of the Palace Guard will mingle with that of ringing church bells, while within their homes people will read again Tiny Tim's touching words, "God bless us every one!"

Everywhere it will be Christmas Eve — a time of joy, of peace, and of bright expectations at the advent of a new year. Spanning the far reaches of the world, we send our greetings to all.



# Arquitecto open sesame!

by Dorothy Schweitzer,  
*Executive Secretary, Wisconsin Architects Foundation*



Having just returned from an architectural study tour of Mexico City and environs roughly circling several hundred miles, I have dreamed up an entirely different connotation to interpret Montezuma's Revenge: Falling-in-love-with-Mexico! Our reaction put into current parlance, we reiterated time and time again "Would you believe!" The breathtaking beauty, the color, the voluptuous plants, trees and flowers, and music everywhere, you have to pinch yourself to believe. Geraniums hereafter won't be just geraniums but a symbol of Mexico.

The architectural study tour conducted by Thurman Hewitt had been brought to our attention by a Florida architect some years ago as an experience not to be missed. When we finally decided to take the opportunity this October, we had no idea of how utterly privileged we would be, in that only one other couple (Mr. and Mrs. John Ranta, Port Arthur, Ontario, Canada) would make up our group (ordinarily numbering anywhere from 18 to 40) through a strange set of circumstances. Mr. Hewitt might well have cancelled the whole thing, considering all the planning and arrangements that go into such a tour of two weeks' duration. We will bless him always for accepting this little intimate group. As the result, we were enabled to experience more than a larger one could warrant, with added personal entertainment by Mr. Hewitt in Mexico City and in his lovely 400 year old colonial home in San Miguel De Allende, to meet his friends and to be entertained by them in turn.

Thurman Hewitt is a tall, personable, cultured Texan, well educated in architecture and the arts. He speaks Spanish like a native and is completely in love with Mexico. He has a charming familiarity with countless natives who greet him happily wherever he goes, and this includes the adorable children. I think of him as a citizen of the world in the vast reaches that his tours for architects, interior decorators, or artists expand. As an example, he had just returned from Italy with a group of 40 artists, with Dong King-

man and Millard Sheets assisting. Previously, he had taken a group to Japan. In the near future, he and another architect are planning to go to South America to work out possibilities of an architectural study tour there.

Now I would like to offer some impressions of Mexico, and on top of the list is the respect that the professional architect is afforded. Every building has a small bronze plaque listing the name, or names of the architects involved, an established custom. How easily this might be emulated in the U.S.A! Naturally, the architects play a big part in the dedication, not standing sheepishly in the background when on civic jobs, as a for instance, everyone from the Mayor down takes the bows. To add to this meaningful representation, the Metropolitan Cathedral of Mexico in a beautiful brochure lists "Those who did intermediate in the construction: 'King of Spain, Viceroys, Archbishops, and ARCHITECTS.' " This monumental cathedral, begun in the 17th century and completed in the 19th, is worth a pilgrimage alone. Its situation in the Zocolo, an immense open square surrounded on three sides by government buildings, would be an eye-opener to any lay person (I refer particularly to those in local government who in civic rehabilitation discourage the professional urging of open spaces). Every Saturday and Sunday night there is the added magic of the entire Zocolo illuminated with amber lights. It's breathtaking.

Speaking of open spaces, countless areas in Mexico City are parks, generously endowed with monumental statuary, unbelievable fountains. On week ends there is music in handstands, sometimes suffering the adjacent mechanical persistence of organ grinders. People of every age, always so colorfully dressed, wander around intercepted by countless balloon vendors with their gigantic blown up bouquets of color, some balloons with tentacles like an octopus twisting in the breeze. Park setting is given to the triple circular buildings of the Museum of Modern Art and sculpture outside. Another must-pilgrimage is to the new Museum of Archeology and History, by Arquitecto Pedro Ramirez Vasquez, THE most impressive architectural contribution the Western Hemisphere can boast. Words fail me.

It is known to any architect that the world-famous University of Mexico has a tremendous spacious setting. There is one disappointment here, however, in the fact that the buildings and grounds are run down. The Government of Mexico did a marvelous thing in building a great university for 75,000 students, but it failed to provide sufficient funds for maintenance. It was interesting to learn that all students must live off campus, many of whom have half day jobs in order to afford the privilege of higher learning and the simple \$40 admission fee. However, the lack of student housing is expected to be remedied with the advent of buildings projected for the Olympics. It should be mentioned in passing that public education in Mexico dates back to the 16th century.



Quite an unbelievable sight is Mario Pani's Ciudad Tlaxtelolco, a giant self-contained city of high rise condominium apartment buildings housing 100,000 people, complete with all facilities. When excavations were started, great temple ruins were unearthed and the Government decreed that this ancient center of Pre-Columbian culture be preserved. Accordingly the project was replanned with the ruins preserved and beautifully landscaped into the "Plaza of the Three Cultures," a moving setting for the colorful panorama of multi-story modern living. At every turn the Mexican Government constantly and proudly reminds its people of their history and heritage, be it archeological projects, parks, monuments and fountains in profusion, or simply the names of avenues (Reforma, Insurgentes, Juarez, etc).

As mentioned before, not only does the title "Arquitecto," as every architect is addressed, bear great respect, but for the downtrodden architect from the States the mere mention of his being Arquitecto is open sesame. On Sunday in the closely guarded government buildings, the gates were thrown open for a look-see at the beautiful courtyards and stairways inside. The same magic worked at the impressive United States Embassy, designed by Texas architects, R. Max Brooks and Llewellyn Pitts.

There is a magic sound in Mexico often encountered which cannot be forgotten, and that is the staccato of the stone masons' tools at work! The craft is performed right on the job. Every trade obviously has its apprentices, young boys being trained by their elders. The trade unions in the U.S.A. should learn something from this policy, a way to replenish the declining work force, and to reestablish the love of working with wood and stone.

Mexico is very proud of its Colonial Architecture, and that doesn't mean shutters and maple furniture. San Miguel De Allende, now a national monument, is conscientiously preserving its facades, and beautiful adjacent haciendas. Also noteworthy is the fact that an Italian Sculptor, Giorgio Belloli, is reclaiming a small abandoned community, Marfil, clustered around a ruined copper-processing plant. In San Miguel's narrow, hilly cobble-stoned streets a modern car can barely squeeze through long walls, broken occasionally by either handsome doors or crumbling ones, painted years ago with every color, long faded under the Mexican sun, even crumbled in parts, are not to be touched, repaired or repainted. Beyond these doors one enters into a paradise, a courtyard lush with planting and flowers and old living quarters carefully restored into modern use; while next door, or across the street, the doorway leads into a native hovel, but it too shows the love of blooming things, if only faded weeds in an improvised pot. I must mention the home of two artists which is different to say the least: behind the great door in this instance was a small marble foyer with a curved marble staircase on either side leading to the rest of the house and the lovely courtyard in back. The little foyer housed their Volkswagen!

Again re open spaces, every little town has its open square, many with band stands, bordered by wrought-iron benches, not painted black, but with aluminum

paint, ala old time radiators. The shade trees are pruned flat on top and circular. At twilight in San Miguel hundreds of birds shriek as they settle in the trees for the night. There are sounds in the night you will never forget: barking dogs way in the distance, and crowing roosters who have no idea of the traditional dawn, and you are awakened in the morning by the tolling of church bells, broken or whole, some most indifferently manipulated, some with gusto competing with each other. Churches abound in every community, invariably in pairs.

In every restaurant there is music, be it in a small pension clinging to a hillside as in Taxco, or a sophisticated one in Mexico City. The musicians not only play their instruments but sing their native melodies of which the Mexican guests always know the words and over which they become completely ecstatic and burst into handclapping rhythm. In one gorgeous restaurant, La Fontana by Architecto Alfredo Pani, with much trickery done with glass and mirrors, the music is different. Seven violinists and a superb pianist, in full evening dress, start off around you with a Strauss waltz. You cry into your soup!

We missed the traditional excitement of fiestas of which there are hundreds, because it was the time of the Festival of the Dead. Way down to a hollow in Taxco, we crept down a precipitous 500 foot hill to an unbelievable cemetery in which every crypt and grave stone was painted in the bizarre violent colors of Mexico, the whole place teaming with natives bringing flowers, fresh paint, and offerings of the favorite food of the deceased. Outside of the formal gate, conveniently located, were a group of trucks vending the ubiquitous Coca Cola and food! To walk up that hill was a puffing chore, but well worth it. And I must mention the cobble stone streets. If only someone would pour some ground or concrete into the deep crevices; you can't pick your way because you have to look ahead, so you ignore how many bones you have in your feet, and just walk. If only one could learn to walk with the erect beauty of the Mexican!

By tradition, the beautiful children — all those I observed were cleanly dressed — are little beggars, wanting a peso. To avoid this beggar aspect, the Mexican government provides Chiclets for them to sell — everywhere!

A must in Mexico City, which has all the color, music and excitement of Mexico, is embodied in the National Ballet. The Opera House, where three performances are offered every Sunday, is reminiscent of the European opera house, but this one prides itself with something most unusual: the proscenium curtain is composed of Tiffany Glass, as is the central dome. Not to attend the Bull Fights, we were told, was comparable to being in Rome and not seeing the Pope, but in all respects the fantastic ballet satisfied any need of excitement, believe me.

Right below our southern border, only 3½ hours from O'Hare Field, is an incredible nation built up on the ruins of many civilizations, historically beyond belief, breathing color, music and wonderful architecture. The Mexicans have love and respect for their traditions and they build for the FUTURE.



## NOTES OF THE MONTH

*Continued From Page 5*

students "more adequate preparation for professional life," and to assist professionals in meeting problems of their respective professions.

Member professional groups will keep individual professionals advised of activities of Wisconsin Association of Professions through professional publications and special mailings, including the eligibility requirements and procedures for individual affiliation, Ross said.

Wisconsin Chapter AIA 1967 Honor Awards Program entry forms must be returned by January 9, 1967; closing date for actual submissions is January 23, 1967. For further information contact Mrs. Jane Richards, Executive Secretary, 3902 N. Mayfair Road, Milwaukee, Wisconsin 53222, Tel.: 464-4520.

Wisconsin Chapter and North Central States Region, AIA Annual Convention will be held at the Sheraton Schroeder Hotel, Milwaukee, Wisconsin, on April 5 through 7, 1967.

The American Institute of Architects appointed the following jurors for its 1967 Honor Awards Program; James M. Hunter, FAIA, of Boulder, Colo., chairman; R. Max Brooks, FAIA, of Austin, Texas; Vladimir Ossipoff, FAIA, of Honolulu; Joseph N. Smith, AIA, of Atlanta, Ga.; and Philip Will, Jr., FAIA, of Washington, D. C., chairman of the 1966 jury will serve as adviser.

Nominations now are being received for the 1967 eleventh annual R. S. Reynolds Memorial Award for distinguished achievement in architecture with use of aluminum.

Brochures describing criteria for the international award, largest in architecture, have been mailed to all members of the Institute and to the architectural societies of major nations.

The Reynolds Award annually offers an honorarium of \$25,000 and an original sculpture in aluminum to the architect selected by an AIA jury.

Nominations may be submitted by architects or other interested persons until January 31, 1967, by using a form included with the AIA brochure or by writing to the Reynolds Award, The American Institute of Architects, 1735 New York Avenue N.W., Washington D.C. 20006. The jury meets at AIA headquarters March 1-2, and all data binders describing nominated buildings must be received by the opening session of the jury.

The award is sponsored by Reynolds Metals Company in honor of its founder. The program is administered by The American Institute of Architects.

Albert T. Krueger, executive secretary of the Milwaukee area Bureau for Lathing and Plastering, received an award for meritorious service to the lathing and plastering industry at the 49th annual Contracting Plasterers' and Lathers' International Association Convention in San Francisco, Calif., on Oct. 18. Serving the industry for over 45 years, Mr. Krueger was recognized for his devoted and loyal service. He resides at 3922 South 69th St., Milwaukee.

Our Changing Industry — its challenges — its problems — its opportunities was the theme of the Producers' Council 45th Annual Meeting and Chapter Presidents' Conference held in New York City which I attended.

Change produces challenges — problems — opportunities and it is hard to imagine a more appropriate theme for this Council Meeting. Mike Komar of Inland Steel Company and his Program Committee had prepared a fine selection of topics discussed by excellently qualified speakers within a well organized program.

Main speakers were George T. Rockrise, FAIA, recently appointed Advisor on Design to the Secretary of Housing and Urban Development and Shelton Fisher, President of McGraw-Hill, Inc.

## producers' council

Newly elected president of Producers' Council, Earl Bennett of the Koppers Company, left us with the very important thought "to be a member of Producers' Council is to be associated with a group recognized in the industry as the organization that represents producers of Quality Building Products to the entire construction industry and is the only organization affiliated with the American Institute of Architects."

Architects remember your Producers' Council — call on a member when in need of information or help on any product or project you may be working on. No one in Producers' Council Inc., would deny that selling is their motive but all members realize that architects want to buy, not to be sold the products and services that turn their ideas into solid building.

Our October business meeting was well attended. We had the pleasure of having Murray Kinnich, AIA Liaison, attend our meeting. Bill Guerin and Terry Mooney gave freely of their time to show us a film produced by The American Institute of Architects titled "No Time for Ugliness." This tied-in well with the Building Seminar now being planned by Harry Wittwer and Pete Alexander for February of next year.

A report on our Box Lunch Program by Bill DeLind indicated that our initial effort was well received by architectural firms participating. If you are interested in this program, please contact Bill DeLind of Libby-Owens-Ford.

*Herbert Rother*  
President,  
Producers' Council



# Partitions

## News in Movable Partitions

The function of a partition is to isolate — to separate people from each other, from machinery, from other operations; in short to subdivide the overall operation of a business or institution into efficient workable units. With the increasing demands placed on building space through expansion, introduction of new methods, new machines and computers there is a corresponding need for more flexible interior space division.

The need for economical flexibility in office space planning is creating an increasing demand for movable office partitions. According to a market study, office building construction has risen steadily almost every year since 1946. During 1965, almost 200 million square feet of new office space, both private and government, were added at an estimated cost of \$3.4 billion. In most buildings, interior partitions, movable and permanent, account for between 3 to 8 percent of total construction costs. Assuming a 5% average, this means \$170 million was spent on new office partitions during 1965.

A typical 170,000 square foot office requires between 14,000 and 15,000 lineal feet of interior partitions. On this basis, almost 12 million lineal feet of interior partitions were required for new office construction in 1965. A survey by *Building Construction Illustrated* shows that at least 25 percent of all new office buildings have stock or custom manufactured movable interior partitions. An *American Builder* study finds movable partitions being installed in other building types as well, but to a lesser degree. According to building owners and managers, approximately 5 percent of all permanent interior walls are removed each year. Most walls when demolished are replaced by movable types. Hence, an additional large volume market for movable partitions is to be found in the remodeling of existing offices, hospitals, schools, etc.

Movable partitions integrated into the design of the building structure in the early stages do not always represent an increased cost over fixed walls. Proper design, analysis and comparative costing have in many cases proved beyond doubt that movable partitions do in fact represent the most economical solution to progressive interior space division.

Over the past few years shop labor and material cost have remained fairly constant while field labor rates have increased at an alarming rate. Last minute changes in building layout often cause delays and increased costs that can very well be eliminated through the use of pre-engineered systems.

Ver Halen, Inc., represents three major product lines which combined are capable of providing solutions for successful and functional design. One definite advantage in this is the "single responsibility." One product is the United States Plywood Weldwood partition, certainly not a stranger to architects and building owners in the State of Wisconsin. Recognized as one of the finest systems on the market today, Weldwood

partitions are available in seven basic designs which employ natural wood veneers, plastic laminates, glass, weld, painted Duraply and vinyl fabrics as panel finishes. A wide array of colors and finishes and textures make it possible to design an interior that ranges from the luxurious to the very economical.

The seven basic Weldwood systems virtually guarantee that the architect can design with a combination of them one system that meets exactly the requirements of his project.

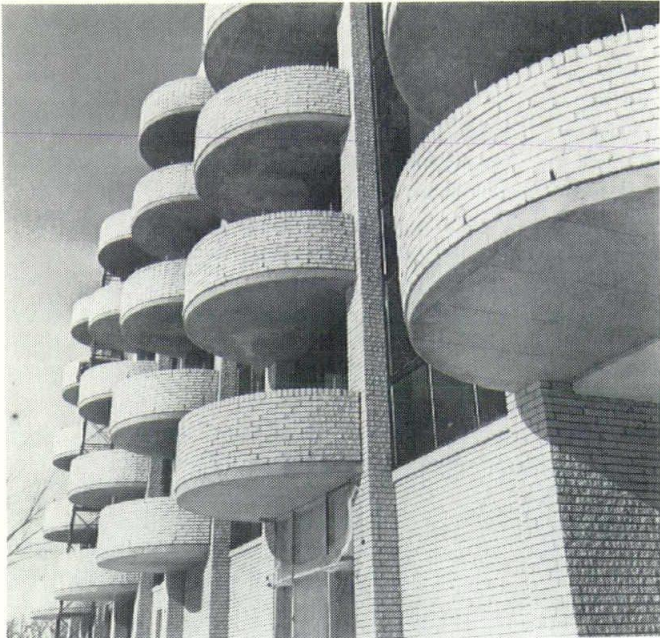
Ver Halen, Inc., points out with considerable pride that one of the largest Weldwood installations in the country, A.C. Electronics utilized some 90,000 lf of Weldwood in their Milwaukee plant and offices. An installation of such magnitude speaks highly for the product as well as Ver Halen, Inc.'s partition specialist Ken Lamster who handled the many complexities of this project.

The Curtis partition system provides five basic designs which include the 3 inch "Slimline" steel system, 2 $\frac{3}{8}$  inch "Conventional Flush," the "101" double faced system. In the post and panel type of system, Curtis offers their "Customline" and "Aluminette" systems for full high and bank rail requirements. Each individual system is available in combinations irrespective of height and module.

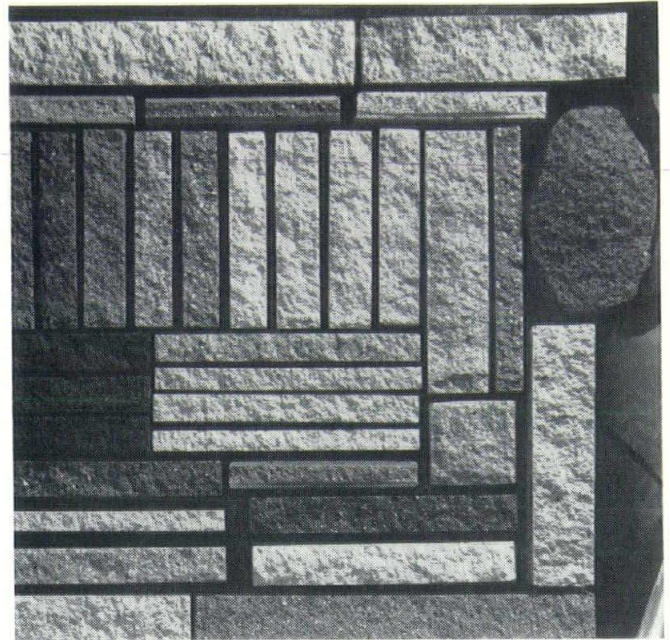
A recent new acquisition to the Ver Halen product line is the Neslo Clip Grip Partition system. This system is marketed throughout the United States, Canada, Europe and the South Pacific. It has caught the imagination of architects and designers the world over. In the field of sound control, Neslo offers the highest sound transmission classification of any movable system on the market today. Ideally suited to the functional space division of schools, research and educational buildings, the "Q-2" system has been used on hundreds of projects. In Belgium 129 separate schools chose "Q-2." A similar installation program is underway in West Germany. Of the installations already completed, each has successfully been field tested. As a quality component system Neslo is designed to accept virtually any panels on the market from  $\frac{1}{4}$ " thickness through and including 1". The problems of pre-engineering are eliminated with Neslo since components are available from Ver Halen's local inventory or can be shipped from the Neslo plant within a matter of hours. Neslo is the only system to employ the use of clips as a method of securing the panels to the framing, and as a component system it is one of the few today that provide heavy gauge quality steel in the component design. Considered one of the most ingenious designs in the past few years, Neslo's "Variable Cavity" wall is essentially 2 half walls that may be connected by clips of varying strength to suit any wall thickness. This system is especially applicable in hospitals, research and laboratory buildings since it permits services to be distributed through the partitions and yet permits access to the services at any point in the system.

Neslo provides answers to such problems as lead lining, copper shielding, sliding pocket door frames, sound control, shelving and wall hung cabinets and many others.





*Texture, color, size — endless variety.*



*Apartment Building in Madison utilizing Split-Rock concrete veneer units.*

Split-Rock Products, Inc., of Brookfield celebrates its 25th anniversary this year, and we wish to congratulate its founder and President, Eugene Leipold, for a successful, life-long career in pioneering the use of pre-cast concrete for architectural purposes.

Eugene Leipold is truly a pioneer, expert and innovator in his field. He recalls: "I have worked in the precast concrete line ever since the tough early thirties."

One of his early innovations dates back 20 years when he originated split concrete veneer units which he then franchised nationally. He also produced some of the first architectural shapes and windows consisting of imported colored and textured slab glass cast into concrete.

The Wisconsin Chapter, A.I.A., cited Mr. Leipold as a master craftsman in the skillful use of all types of aggregates. His firm was awarded the first prize in "Best product display" by the Wisconsin Chapter, A.I.A., at its state convention held at the Pfister Hotel, years ago. At this occasion Split-Rock Products, Inc., scored another "First," displaying the use of exposed venetian type large quartz and granite aggregates. He is thoroughly familiar with post-tensioned and prestressed process as well.

Asked about various special features of the products he manufactures, Eugene Leipold told us that besides a large number of precast stone jobs his firm produces more than 2 million square feet of Split Concrete Veneer units this year.

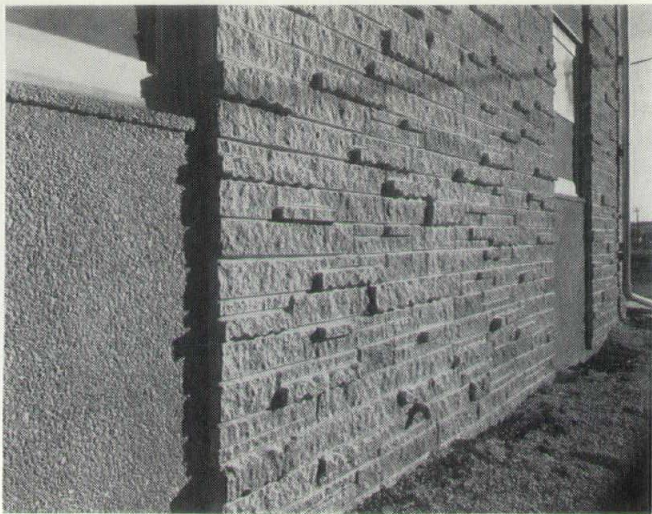
Eugene Leipold points out, with justifiable pride, that Split Concrete Veneer Units are available in 400 different sizes, shapes and colors.

He continues to explain that one of the unique features is the surface texture of the units. The sunlight creates interesting patterns at various angles on the split-textured surfaces. Besides these characteristics, there is endless variety in combination of the various units, as far as design ideas are concerned.

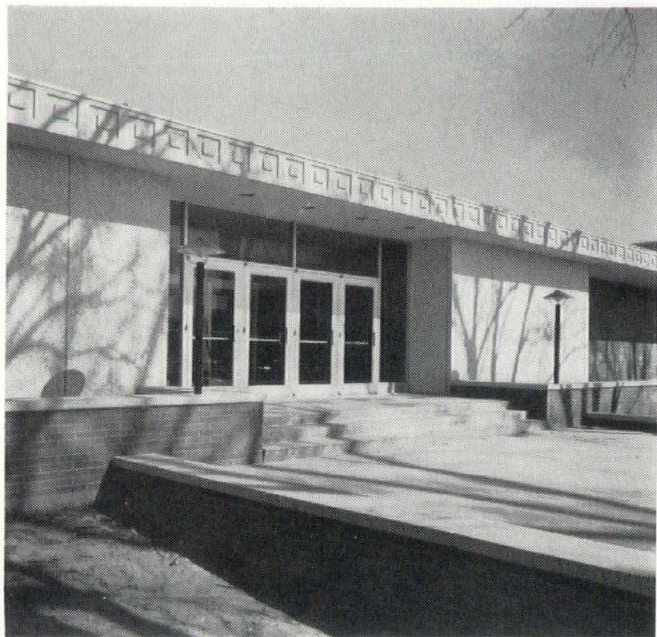
Besides the design versatility "Split-Rock Masonry Units" offer, Eugene Leipold explains: "Split-Rock" is permanently maintenance free and, like clay brick, it is also manufactured. Its basic materials consist of natural stone aggregates, nonfading pure mineral oxides and nonstaining Portland cement. Over a period of many years the physical qualities, such as high compressive strength and low water absorption, have proven the outstanding durability of this masonry unit.

Queried about some thought outstanding in mind about the past 25 years of Split-Rock Products, Inc., Mr. Leipold considers the ever increasing consideration of his products by architects one desirable accomplishment. He continues to explain, that architects by nature and necessity, are conservative but that "Split-Rock" products have "matured" to acceptance by the architects who realize the potentials in design possibility as well as product characteristics.

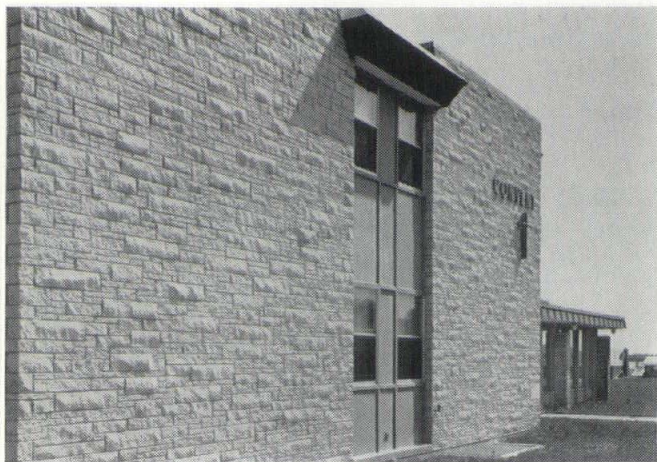




*Split concrete veneer texture.*



*Food Service Building, Whitewater College,  
Waterman and Fuge, Architects.*

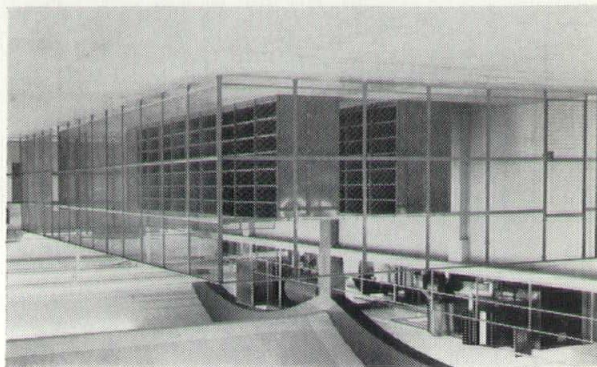


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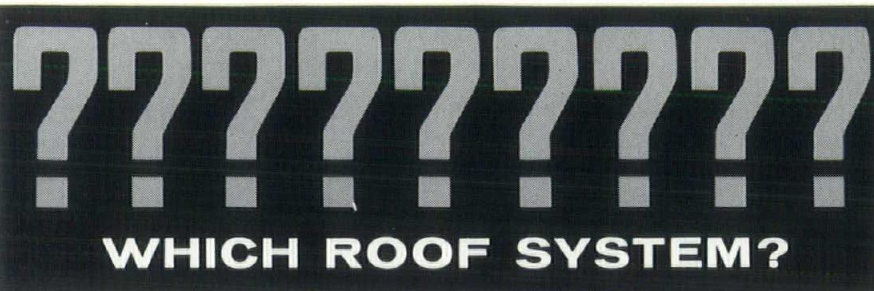
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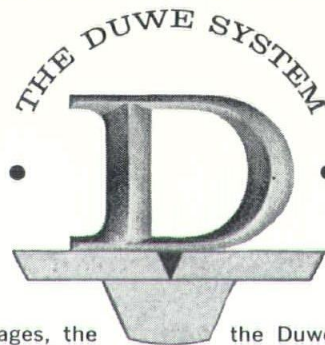
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DEGREE: Iowa State University — B.S.  
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FIRM: Mark F. Pfaller Associates, Inc.,  
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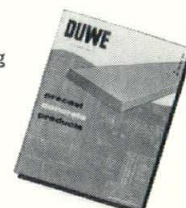
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 FIRM: Miller & Waltz, Architects,  
 Milwaukee  
 Advanced from Professional Associate

**PROFESSIONAL ASSOCIATE**

**JACK BURTON DOUTHITT**  
 BORN: May 1, 1933  
 RESIDES: Madison, Wisconsin

FIRM: John J. Flad & Associates,  
 Madison  
 DEGREE: Oklahoma State University  
 — B.S. in A. E.  
 New Member

**ASSOCIATE**

**JEROME A. KOWALSKI**  
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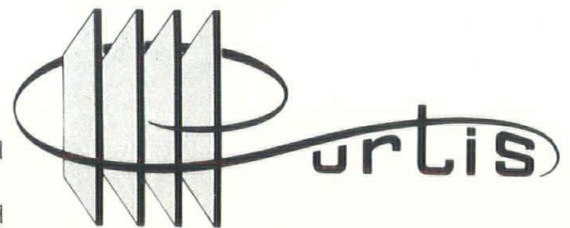
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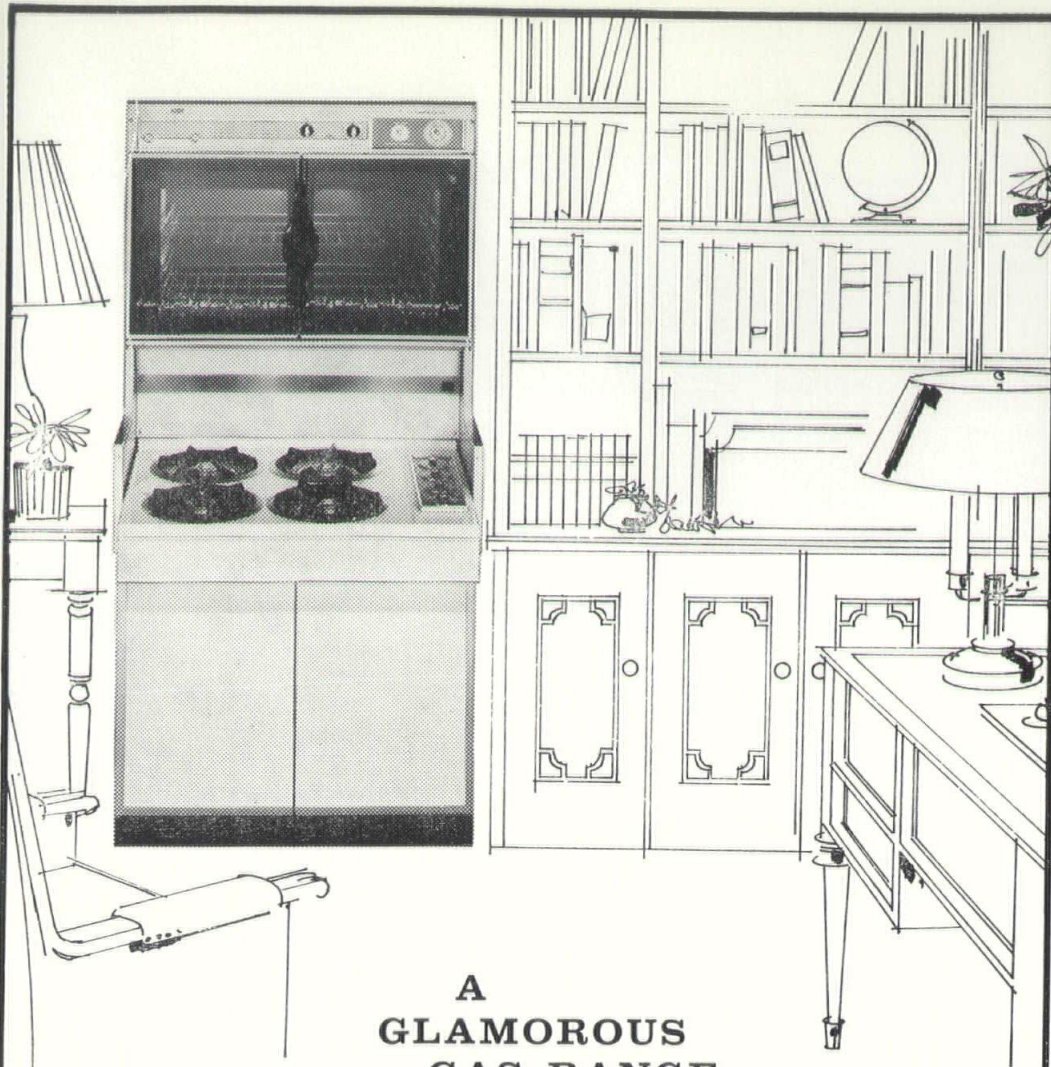


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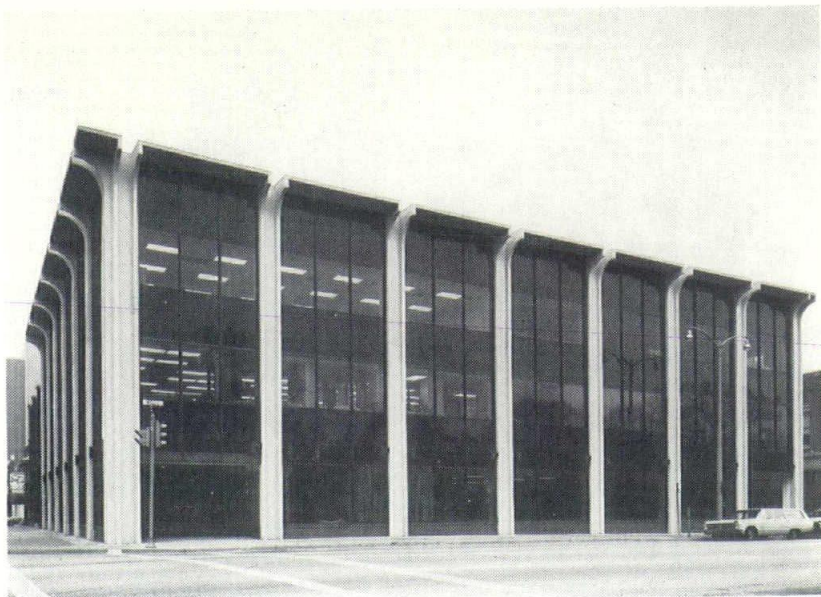
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*Note to  
Architects:  
you really  
should check  
into the many  
advantages  
of modern  
gas ranges  
before you  
design another  
kitchen . . .  
if you haven't  
looked lately,  
you're in for  
some pleasant  
surprises!*



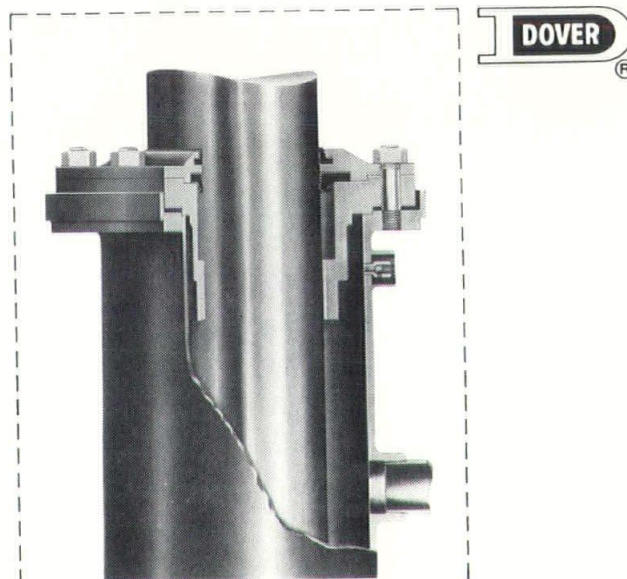
Cathedral Square Building, 525 East Wells St., Milwaukee, Wisconsin  
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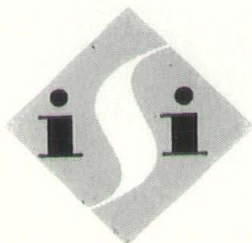
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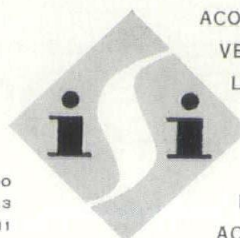
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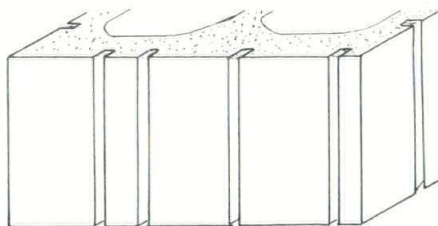


# BEST'S BLOCK OF THE MONTH

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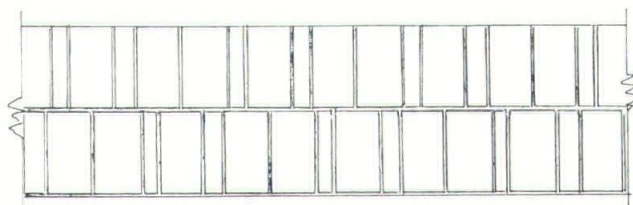
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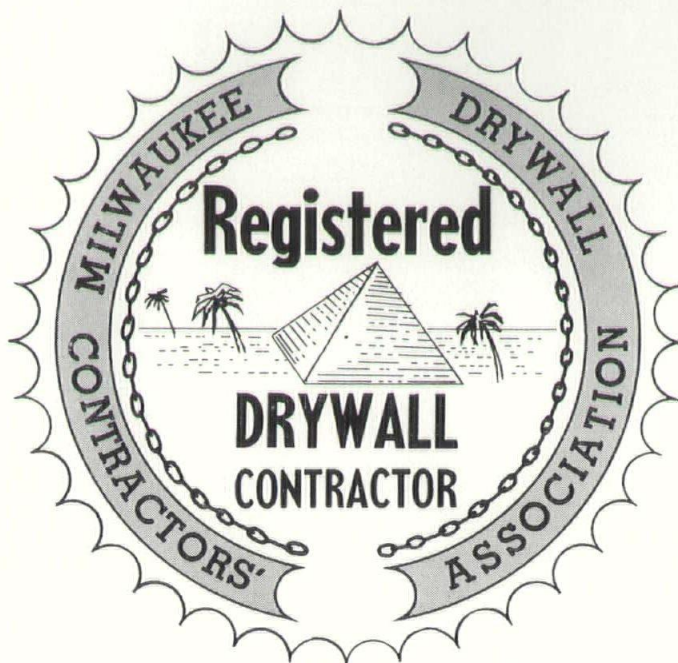
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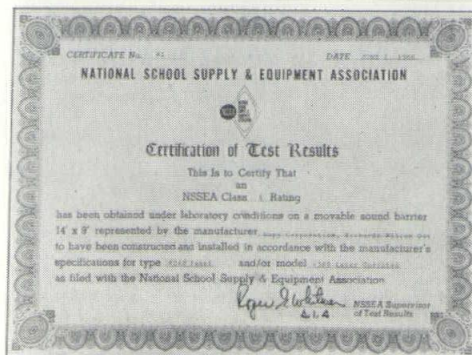
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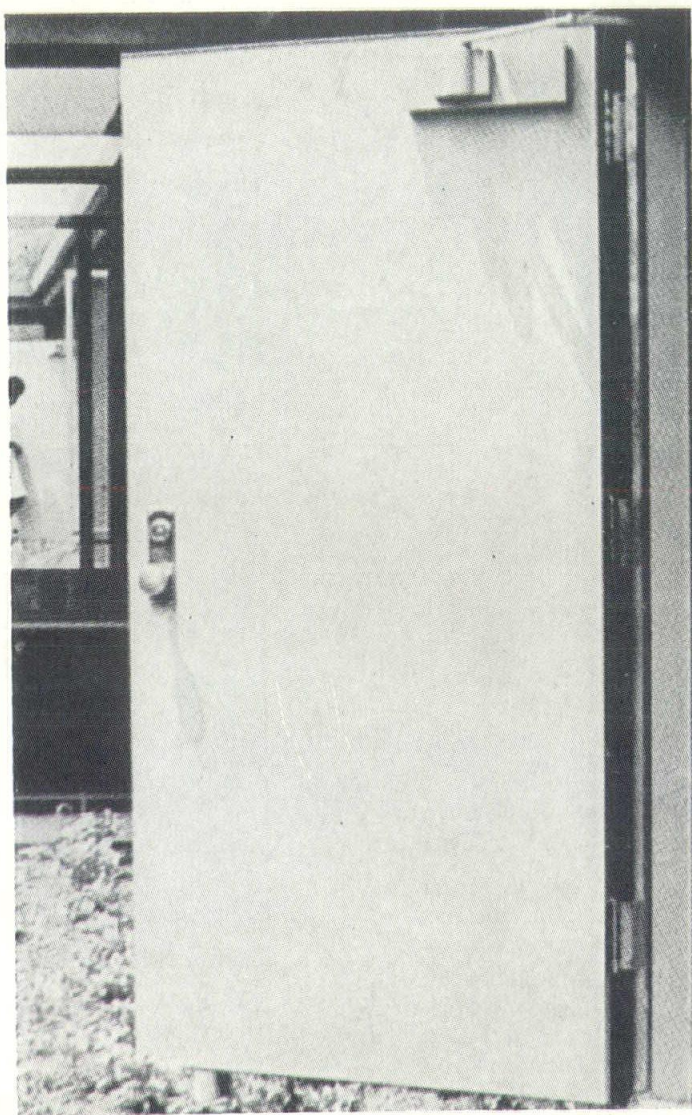
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